

I am currently reading the Spanish e-book '**El Libro Rojo de Jung - Claves para la comprensión de una obra inexplicable**' by Bernardo Nante about the psychiatrist Carl Jung's *Red Book*,

From it some pages partly translated by deepl-translator from Spanish via German to English and reworked by myself, *Martin Lindemann*, 27.03.2023. With kind permission of the author Dr. Nante from 19.03.2023 I have linked the pages as pdf on my homepage:

<https://www.astrologischesabendmahl.de/xmas-yule-2022-travel-to-dali-and-nante-in-c-jungs-red-book-en.html>

Bernardo Nante is a Doctor of Philosophy, born in Buenos Aires in 1955, and President of the Argentinean Human Vocation Foundation and its Institute for Jungian Research. He is Dean of the Faculty of Philosophy at the private Catholic University of San Salvador in Buenos Aires and has taught at various universities, including Milan and Barcelona. His area of research has been the interaction between psychology, religion and comparative Eastern/Western philosophy, including ancient/late antiquity. He is a specialist in Jung's psychiatric and psychological work, as well as in Alchemical Tradition, and co-editor of the complete works of Jung in Spanish. Co-organiser of the annual scientific conferences of the Swiss Eranos Circle on psychology, philosophy, religion and nature/science.

Carl Gustav Jung's Red Book was found in a Swiss safe many years after his death and published for the first time in 2009, fifty years after his death. It contains extensive notes about his own dreams, dreams of some of his patients, mandalas, his own painted pictures, visions and notes in "precious form" as "prime material for (his) life's work" (thalia.de) and weighs 7kg in the original with all paintings.

[https://en.wikipedia.org/wiki/The_Red_Book_\(Jung\)](https://en.wikipedia.org/wiki/The_Red_Book_(Jung))

As a translator of some passages from the book, I would like to briefly summarise the essence of just one guiding principle for me:

"when modern science abolished naive Christianity, it abolished at the same time the Old Path of Gnostic, "christo-pagan" paganism. But without even knowing its content. It consists (among other things) of the dual principles of Christian - Antichrist, religion - science, religion - pagan gnosis". Martin Lindemann, 24.02.2023

'The Red Book of Jung - Key to understanding an intangible work'

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Spanish (e)book, including the following chapters

Introduction *in pdf original p. 23*

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Chap. '**Undidad Y Diversidad Del Opus Jungiano**' *from p. 50, only a few excerpts quoted here:*

...Jung tried to understand the symbols behind fleeting human feelings. Today's man trusts his enlightened mind alone and believes himself free from his own symbolic world and the influences of the earlier gods. But, as we had already noted, according to Jung, the excluded gods changed in such a way that they made people ill.

p. 53 *in pdf original*: ...But undoubtedly what prepared the terrain of the Red Book was his profound and uncompromising work that Jung turned to mythology. And the kind that shapes his newly mentioned work 'Transformations and Symbols of the Libido'. Of that creative period, Jung recounted, "*it seems to me that we lived in a mental psychiatry that we created for ourselves. In which all these fantasy figures appear: Centaurs, nymphs, satyrs (hybrid beings and demons in the wake of Dionisos, Greek mysticism), gods and goddesses, as if they were patients and I had to analyse them. Like you read in a Greek saga, or black, as if a mentally ill person told me his anamnesis.*"

p. 57 *below in the pdf-original*: ...And very well this 'unconscious God' seemed assimilable with the gnostic demiurge, Jung describes - in the alchemistic understanding - the integration of human and divine in a corresponding non-duality, psychologically expressed, with the integration of the I/me-self. This connection began with the integration of Sophia, as a feminine force, on a par with God. Sophia appears on three occasions: firstly, in the already described state of her absence; secondly, in an anamnesis that appears in proverbs, wisdom and spirituality; and lastly, her praise, understood apocalyptically.

With regard to an anamnesis (medical history), it is enough to note that people who feel rejected by Yahweh's arbitrariness need a Sophia (Wisdom), which is then the only one who opposes man's nothingness. But the pre-existent Sophia reappears in the renewed, eternal form of a divine *sacred marriage (hieros gamos)*. Until it unexpectedly leads to the creation of the second Adam, the male (human) God. From the meditation on the apocalyptic visions projects the elaboration of the dogma of an Assumption of Mary, in reality a substitute for Job. This woman was one in whom the pleroma (radiant sea of light) of God continued, and so would legitimise the birth of the Child of Wisdom, like a perpetual incarnation.

S. 58 in the pdf-original: ...In Jung's work, the double-sense term 'Orient' (eastern) is fundamentally concentrated in yoga, in its comprehensive meaning as a pan-Asian phenomenon that includes Buddhism and Taoism. His engagement with it leads him to a twofold thought-provoking impulse: on the one hand, the Eastern texts break his isolation. They allow him to understand phenomena that yoga teaches, analogous to what can be observed in some of his patients (e.g. mandala painting). And secondly, his friendship with excellent specialists such as Richard Wilhelm, Heinrich Zimmer, Daisetz T. Suzuki, Evans Wentz, etc.

Jung recognises the value of Eastern spirituality, but at the same time criticises an uncritical appropriation of the 'Orient' - which ignores its independent unconscious - as well as over-critical materialism, which is unworthy of Eastern spirituality or reduces it to a purely learned approach. The occidental challenge consists in "*...being able to draw the eastern values from within and not from the outside. By looking for them within ourselves, in the unconscious.*" (Source 50) Imitation prevents the process of individuation and triggers a dangerous "unconscious appropriation". The Occident developed its own practices and ways (theurgy, contemplation (silence), the rites of Ignatius of Loyola), but these are no longer valid. Jung has no doubt that over the centuries the Occident will develop its own yoga on the basis of faith that Christianity has created. His practical message, addressed to all human beings, takes up - in contemporary understanding and on a scientific basis - what the spiritual traditions have always contained in their core: humanity must lift its magical-occult treasure within. And this is thus an arduous task, each and every one, personally and collectively, without any certainties, and without being able to feel supported by belonging to a particular group or simply being rejected. The Spirit of the Deep calls for a spiritual adventure; to ultimately tell with one's own life that never-ending story of which we have already spoken:

S. 59 in the pdf-original:

"Sometime somewhere there was a flower, a stone, a queen, a king, a palace, a lover and a beloved, there were many things, over the sea, on an island, 5000 years ago.... This is love, the mystical flower of the soul, this is the centre, one's self..." (51)

Part One - In Search of the Key *p. 84 in pdf original*

Ch 5. The religious traditions in the Liber Novus: the peculiar "syncretism" of the psyche *p. 124 in pdf original*

.....

from upper third p. 126 in the pdf original: ...It is undoubtedly the worldview of modern Western man, largely indifferent to religion and therefore desacralised, but owing itself to a largely unconscious Christian background.

We have already noted that in the *Liber Novus* (note: New Book, part of the Red Book) he (Jung) insists that it is not a matter of imitating Christ, of being a Christian, but of "being Christ". But the text points out more than once that to do this it is necessary to recover or recapture this naïve Christianity. Jung repeats the following thought in his theoretical work:

"This is not to say that Christianity is at an end, on the contrary. On the contrary, I am convinced that in view of the present world situation, it is not Christianity that is obsolete, but the conception and interpretation given to it today". (138)

In reality, man lives in a double (or multiple) negation, for on the one hand he denies his constitutive Christianity and on the other he denies the presence, alive in the psyche, of numerous non-Christian traditions. This double negation places us in the nihilism inherent in the death of God, which is characterised, among others, by the following, the advent of modern science and technology.

In Jung, this is embodied in the dual situation of a person who, as the son of a Protestant pastor, grew up in the bosom of a strict Christianity and at the same time was educated in modern science.

To facilitate the reading of the text, and as an additional interpretive key, we can see that this syncretism *sui oëneris* (of his burden) is constructed on the basis of at least a double polarity, which we could call "Christianity-paganism" or "religion-science". It should be noted that we do not speak of "Christianity", "paganism" and "science" in abstracto, but of Christian, pagan, religious people, etc. On the other hand, the formulation of such polarities does not reflect all the nuances of the integration process, which also encompasses other aspects of reality and culture. Thus, the axis "Christianity - paganism" is superimposed or split into an axis "Orthodox Christianity - Gnostic Christianity", since Gnostic Christianity adopts to a large extent some of the instances of "paganism". On the other hand, it seems that science is in a sense opposed to religion. But in another sense they coexist more easily when science and religion are confined to their own spheres.

Gnosis, however, poses a new challenge, because it represents a knowledge that claims to go beyond that of science and to fulfil the ideal of intelligent salvation. The "religion-science" axis also includes the "magic-religion" axis; on the one hand, because "magic" in a broad sense is a form of the religious and there, in magic, the opposition to science is most clearly expressed. On the other hand, religion in its Christian-pious form, turned towards the heavenly, is opposed to the "black arts", which work with dark matter.

It must be borne in mind that for the *Liber Novus*, neither the scientist nor the pastor currently provide an answer to the human being of today, and neither is in a position to take care of the human soul, of a true concern for souls (pastoral care).

Middle p. 127 in the pdf original:

THE SCIENTIST VERSUS THE NON-RATIONAL.

Jung pointed out in his theoretical work that science and so-called "civilised man" never considered that the process of scientific knowledge was a "danger to the soul" in need of a strong compensatory rite (139).

In the *Liber Novus* we read that the spirit of the deep takes away Jung's faith in science, (140) to which he had given himself, whether out of infatuation or out of service to humanity. (141) Science has taken away our capacity for faith (142) and, as Jung points out in another passage to the rationalist librarian, "...I believe in science, but it leaves us empty". (143) Likewise, psychiatric practice, as it appears in the *Liber Novus*, devalues religious experience to the point of equating it with psychosis. Science as such, on the other hand, is characterised as "mere language" and as childish, (144) although it is not to be abandoned. Here, too, the challenge is in a sense "dialectical", for science is denied and then taken up again in a new synthesis.

*) *Note: "erroneously read Gištubar, Izdubar, also Iztubar", see Wikipedia for the name 'Gilgamesh' in the epic of the same name; Jung uses the name he knows.*

But out of this clash between science and magic, or, if you like, between a scientific and a magical mindset, a new knowledge emerges - or at least is suggested to emerge - that is in some sense a 'higher science'. From this encounter, a Higher Knowledge emerges that integrates science and magic and is constituted as a kind of *gnosis*, the nature of which we will explain below, but which is ultimately based on the recognition of "psychic reality" and symbol. (145) In a sense, for the time being, it is this higher knowledge that makes Izdubar/Gilgamesh's rebirth possible, whereas according to science there is no cure for death. The soul tells the Jungian ego that it is not a matter of renouncing science, but only of recognising it as a language. But finally the *Liber Novus* proposes the birth of a new "science", a "science of the soul" or rather a wisdom, in the double sense of a science that emerges from the soul and acknowledges the soul. (146)

CHRISTIANITY (147) *p. 128 in pdf-original*

In a comment by Jung himself on a passage in the *Liber Novus* (148) we read:

If we reject the dogmatic view, our liberation will be intellectual. (But) ultimately (only) apparently, for the feelings will continue on the old path. In this sense, the new seems to be the enemy of the old, but in a serious application of Christian values it will be impossible to achieve a new integration of the unconscious. (149) In a theoretical text by Jung we read:.

"A great number of people have been deprived of much of what Christian symbolism taught, without ever realising what they have lost. Culture consists not simply in going forward and destroying the old without understanding it, but in developing and perfecting the good achievements." (150)

We have pointed out that on the way to the future, the image of "God coming" does not mean being a Christian, "being Christ", but "being" Christ. We have also said that this implies an integration of the "opposite sense", that is, a complementing of what the "Self" does not allow, of the "shadow". But it is clear that this does not seem possible unless we take up something of this Christianity.

But it is clear that this does not seem possible without taking up something of that naïve Christianity which has been buried by rationalism and scientism. Nor does an opposition to Christianity in the manner of Nietzsche seem an adequate response in the sense of the "middle way" indicated above. It is first necessary to recognise oneself as a Christian in the usual sense in order to be able to go beyond it. Thus it becomes understandable why Jung appears as a "Christian" on many occasions. By which he temporarily assumes a Christianity in the occidental understanding that is closer to the ecclesiastical one when he deals with the *devil of Christianity* ("The Red", *Liber Secundus*, chap. I). To thus take up Christianity from its origins, as is shown in his encounter with Amun (Saint Ammonius of Alexandria; cf. Wikipedia), a pious hermit of the first centuries. Ammonius, whom he (Jung) initially accepts as his (- of early Christianity - church) teacher (*Liber Secundus*, ch. IV and v). There he admits that other religions are predecessors of Christianity - such as the Horus mystery. (*note: Egyptian Horus cult, cf. the Tetragrammaton of Eliphaz Levi, en.wikipedia*).

But on the other hand, he notes the impossibility(/ability) of Ammonius to recognise the coming God in the Gospels he reads over and over again. Why is this so? Ammonius seeks Him in the Gospels and not in himself;

the "kingdom of heaven is within", but this journey within is risky and requires precisely what Ammonius ostensibly (yet) wanted to detach himself from in his life as a hermit. He has isolated himself in a book that he reads again and again without connecting to himself or to others. From then on, in the context of the *Red Book*, he appears in a decadent state.

The lonely man left the world, went into the desert to find himself. But in reality, he did not long to find himself, but the manifold hidden meaning of the holy book. That is why he was sucked into the desert, onto the "earth", whereby the reality (of the book) remained further hidden from him, so that he did not differ (in it) from all the children of the earth. This meaning is not on the outside, but on the inside. When Jung tells him plainly that in his lonely search he is perhaps missing the "other" (the counterpart), Ammonius sees the devil in him and immediately disarms him. (151). The darkness itself - which initially shows itself in the lack of exploration of his concrete reality, his own psyche - appears to Ammonius as a threatening devil.

But where perhaps the need for a certain naïve religiosity, to some extent opposed to scientific scepticism, becomes apparent is in Chapter XIV - "Divine Madness" (*Liber Secundus*).

There Jung inquired in a library about a copy of the "Following of Christ" by Thomas von Kempis (1380-1471), a devotional text written in simple language, which - inspired by the Holy Scriptures and texts of the Church Fathers, especially St Augustine and St Bernard - enjoyed great popularity in the Christian world, *The Imitation- or Following of Christ* emerged from the pious movement of *New Pietism*, a Christian movement that emerged in the Netherlands in the second half of the 14th century. It was a Christian intellectual movement that emerged in the Netherlands in the second half of the 14th century, which promoted the following of the message and life of Christ. As such, *Pietism*, inspired by the ideals of Christian humanism, is anti-speculative and moralistic. The Librarian seems unable to understand that an intellectual of the present day, like Jung, should have a genuinely religious bent; but he insists that:

"...there are moments in life when even science makes us feel empty and sick. At such moments, a book like Thomas' means a lot to me, because it is written from the soul". (152)

Incidentally, the librarian objects that religion lacks a sense of reality and that this is a disadvantage.

As Jung himself notes, (Western) man thinks he has dethroned Christ, but He has dominated us; we may have abandoned Christianity, but He has not abandoned us. Somehow it seems that a return to a primary devotion is necessary, to take up a "*following of Christ*" as a step to then *being Christ*, for imitating Christ is actually an impossibility, for He is always ahead of us.

In chapter xv, the "Self" encounters a librarian's cook who finds comfort in this very book, *The Following of Christ*, which her mother gave her shortly before she died. And who cannot stop marvelling at the fact that someone of her spirit, without being a pastor herself, reads such a "little book". In the juxtaposition of librarian and cook, it plays out as a form of the science-religion axis. But this becomes much more exciting, for in a dream within the vision Jung is committed to an insane asylum as a -perceived- fanatical Anabaptist. The psychiatrist treating him does not hesitate to claim that *following Christ* actually leads to the lunatic asylum.

As can be seen, scientificity and religious devotion oppose each other, both hinder the process. But there is no doubt that the *Liber Novus* indicates that religion in general and Christianity in particular have a knowledge, a *gnosis*, within them.

Recall that in *Psychology and Religion* Jung points out that the spiritual adventure of our time is that human consciousness has been given over to the indeterminate and the indeterminable. Yet there is good reason to believe that the same laws of the soul apply:

"...laws which no man has devised, but in which he has been allowed to participate through 'gnosis' in the symbolism of a dogma, the Christian dogma, which may excite careless fools, but not the (loving) connoisseurs of the soul." (153)

CHRISTIANITY AND JEWISHM *p. 131 in pdf original*

It is obvious that Judaism is related to Christianity in the *Liber Novus*, either positively because it precedes it, or negatively because it failed to understand its message after its advent. From a distance, the Pauline echo can be felt; the Christian message is a scandal for the Jews and a folly for the Gentiles. (154)

This blindness to the Christian message leads to a sense of lack in those who were unable to receive its message. Even if only to transcend (penetrate) it, as can be read in Jung's

controversial Dialogue with the Devil (*Red Book*) in the first chapter of the *Liber Secundus*. On the other hand, in both books of the *Liber Novus*, the texts of two great prophets appear in a positive sense and as epigraphs. In the *Liber Primus* three texts from Isaiah, to which we have already referred, and in the *Liber Secundus* two texts from Jeremiah (23:16 and 23:25-28), which warn against false prophets and the danger of being seduced by the misleading predictions of dreams, unless they are the dreams of a prophet. It is important to point out that Jewish prophetology serves as a guide here. For while one of the texts of Isaiah indicates that the Saviour, ultimately a "symbol", shows himself in the unexpected, the text of Jeremiah attempts to channel the overflowing stream of dream symbols. The reader will notice that the first, typical of the *Liber Primus*, called "the way of (the future) things to come" invites us to open our eyes to see the new, the "coming". While the second, typical of the *Liber Secundus*, called "Images of Wandering", seeks to guide us on this path with wise authority, so that we do not get lost in the stream of such an abundance of images.

It is indeed no coincidence that the first figure to appear in the *Liber Novus* as a teacher, so to speak, is Elijah - whom we will discuss in more detail in due course - one of the most peculiarly Jewish prophets, who was able to overcome vulgar magic in his own way, who was not overcome by death, and who reappears in Christianity as the Annunciation of Christ and in that supernatural community at the transformation. He is, in short, one of Philemon's masks (note: Philemon is a central dream figure of Jung's who appeared in one of his dreams) and thus the living link between Jewish and Christian pagan knowledge revealed throughout the *Liber Novus*. In fact, Philemon himself counts among his books the Sixth and Seventh Books of Moses, a magico-cabbalistic work of dubious origin, but which seems to symbolically reveal a high Jewish wisdom with mystical and theosophical roots. Incidentally, there is also a significant reference to Jewish philosophical thought. Indeed, the Christian hermit Ammonius teaches him that:

"Philo only lent the word to John in order that, together with the word 'light', he might also have the word logos at his disposal to describe the Son of the Logos."

Ammonius also teaches that while in John the meaning of logos is given to the living man, in Philon of Alexandria (note: thinker of Hellenistic Judaism, 15/10 BC to 40 AD, Wikipedia), life is attributed to logos, the dead concept. Now the influence of the *Logos* concept in Philo on John is disputed, (156) suffice it to point out that it is a mediating concept, for the *Logos* is not the Father, but his first and greatest work. (157)

It seems at first that Ammonius is criticising Judaism's inability to understand the incarnation of the Word, so that it remains as a dead word on the level of abstraction. The concreteness of the *Logos*, however, is presented less as incarnation than as light (158). Which leads Jung to suspect Ammonius of being a Gnostic, a suspicion which Ammonius, however, rejects.

THE PROPHETS OF THIS TIME *middle p. 132 in pdf original*

- NIETZSCHE (ZARATHUSTRA)

- GOETHE (FAUST)

The sceptical librarian mentioned above suggests to Jung's *Self* that there are substitutes for the loss of religious devotion: *'Nietzsche, for example, wrote more than one genuine devotional book, not to mention Faust'*. (159) The librarian is of course referring to Thus

Spoke Zarathustra, and indeed his discourse will focus on Nietzsche. Jung suggests to him that Nietzsche's thrust in giving people a sense of superiority ultimately lies in the antipodes of Christianity ("Nietzsche is too much the opposite..."). But in reality he is looking for a mediating position, although it still seems unclear to him what that is. Again, it is clear that overcoming conventional Christianity implies adopting its values, including submission. On the other hand, it is clear that Nietzsche is the example of someone who has been absorbed by the contradiction (...to Christianity completely...). From a Jungian point of view, and according to the long seminar devoted to the study of this work, held between 1934 and 1939 and comprising over fifteen hundred pages, Zarathustra "owns" Nietzsche.

"Nietzsche has been inflated by the regression of the image of God in the unconscious, and this forces him to balance himself through a projection in the form of Zarathustra. Zarathustra, however, is Nietzsche himself, and so throughout the text Nietzsche stands somewhere between Nietzsche the man and Zarathustra the messenger of God: they can hardly be separated. Only in some places is it clear that he is most probably speaking Zarathustra, and in other places he seems to speak more like Nietzsche." (160)

Already the language of the *Liber Novus*, peppered with Zarathustra expressions, seems to indicate that he is responding to that death of God which is compensated for in Nietzsche as 'Zarathustra', but Zarathustra possesses Nietzsche's 'Self', and so the rebirth of the God fails. In any case, the depth of the Annunciation is the horizon on which the dissolution of the 'Self' can be glimpsed. In any case, the depth of the Annunciation is the horizon on which glimpses can be caught in this eternity-weary time.

The case of Faustus in the *Liber Novus* is different, for although the text is mentioned here along with Nietzsche, the allusions to Faust are significant but fleeting.

It is significant, however, that in this case Faust is mentioned, a work or its protagonist and not its author. Jung's theoretical work perhaps gives us the key:

"The work in progress [Faust] is the destiny of the creator and determines his psychology. It is not Goethe who makes Faust, but the soul part Faust that makes Goethe." (161)

Image by Rembrandt

"Faust or The Alchemist, Rembrandt, 1652.

P. 135 in the pdf original:

Faust is the one who ventures into the dangers of the search for the psyche. In the "*Memoirs/Erinnerungen*" we read:

"Dare to open the doors that everyone prefers to pass (...) Faust II is more than a literary essay. It is a link in the Aurea Catena (note: "golden chain" hermetic writings on the origin of nature, Church Fathers, Thomas Aquinas?). which, from the beginnings of philosophical alchemy and Gnosticism to Nietzsche's Zarathustra - almost always unpopular, ambiguous and dangerous - represents an exploratory journey to the other pole of the world". (162)

Goethe's Faust runs like a thread through Jung's work. Despite numerous references, however, there is no comprehensive study or seminar as there is for Nietzsche's Zarathustra, with the exception of a summary of his lecture entitled "*Faust and Alchemy*" written by Jung himself. (163)

Incidentally, throughout his theoretical work Jung shows a great interest in *Faust* - no doubt in Goethe's version - which has, among other things, the rare merit of having taken seriously the spiritual dimension of matter, the feminine and evil.

As a child, on the occasion of his obsession with the problem of evil, to which no one seems to have paid any attention (at least in the theological sphere, which is within his reach), his mother (personality 2, connected with the depths of the unconscious) suddenly and without warning tells him: "*You must read Goethe's Faust sometime*".

When he reads it, he finds himself with someone who has finally taken the devil seriously, although he regrets *Faust's* childish behaviour and that Goethe got rid of him with a *show of strength*. (164) For Jung, *Faust* means more than the Gospel of John:

"Faust touched my innermost being and moved me in such a way that I personally could not understand anything else. It was above all the problem of the antagonism between good and evil, between spirit and matter, light and darkness, that occupied me intensely (...) The Faust-Mephistopheles binomial was summed up for me in a single man, who was me (...) Later, in my work, I consciously combined what Faust had overlooked: respect for human rights, appreciation of the old, and the continuity of culture and the history of the spirit" (165).

Jung could not accept that Faust should be so easily reinterpreted after the crime of Philemon and Baucis (*Faust II*, Act V). That is why he wrote on Bollingen's front door: Philemonis Sacrum - Fausti Poenitentia (*...not 'coffin'?! , dear Dr. Nante, but: Philemon's sanctification - Faust's atonement*).

This hubris, this abominable intemperance, which is opposed to Christian love, drives the opposites to extremes without establishing any mediation. It is no coincidence that Philemon appears first in the *Liber Novus*, as in Ovid's version and as in *Faust II*, together with his wife Baucis, as friendly guests of the gods. *Note: Ovid, Roman poet of antiquity 43 BC to 17 AD, his work: Metamorphoses; wikipedia*. Although Philemon is recognised as such until the end of the *Liber Novus*, his personality is incidentally serpentine and thus more enigmatic and numinous.

In *Faustus*, it is the contrast between the double longing for this world and the hereafter that drives the protagonist to the brink of self-destruction: (166) *Faustus* takes the opposite path to the Christian hermits; instead of following the ascetic ideal, he follows evil (167) and clearly grasps both the reality of evil and the necessity of good for evil.

But to follow the course of the libido is, in Goethe's case, his great mistake. (168) His dual mission as destroyer and saviour is implied from the beginning, and somehow the great dilemma seems to be between Scylla's rejection of the world in the form of the earthly Glaucus and the ~~accepting~~ *sucking-in-the-world* Charybdis, as Jung points out (*correction of the ancient drama according to Wikipedia*). In other words, *Faustus'* courage consists in accepting the totality of life and thus also evil: "If you make no mistakes, you will not understand" (169), says Mephistopheles to Homunculus (*artificially created "little man" in the alchemical late medieval tradition, wikipedia*).

But *Faustus* finally gives in to the devil's temptation, that is, he follows the contradiction within himself, so to speak.

On the other hand, the problem of 'identification with the work' does not seem to be completely solved in *Faust* either. Just as Nietzsche identifies with Zarathustra, *Faust*

identifies with his work. This issue will be discussed in relation to *Faust* and alchemy in section 6 below.

Jung recognises that the philosophical methods and teachings of the East overshadow all Western attempts to provide an answer to the healing of the soul, to achieve its completeness:

"With few exceptions, our efforts have remained anchored in the realm of magic (i.e., mystical cults, including Christianity) or intellect (philosophy, from Pythagoras to Schopenhauer). It was necessary to wait for these two intellectual (spiritual) tragedies Goethe's 'Faust' and Nietzsche's 'Thus Spoke Zarathustra' to witness the dawning of an experience of totality - for the time being only fleeting - in our Western hemisphere." (170)

P. 137 in the pdf original:

CHRISTIANITY AND PAGANISM

Throughout the *Liber Novus*, but even more clearly in the *Liber Secundus*, the contrasts between "pagan" and "Christian" become apparent. Paganism is tainted with a certain suspicion, as if it were allowed to shine through under a superficial Christian cloak. In Chapter I, Jung, in the "*Red Book*", imagines the devil he encounters as a pagan, although he warns that he does not appear to be real. Jung also initially regards Ammonius, the Christian hermit, as a pagan, without understanding that the Gospels can be re-read and always provide new meanings.

In this case, the attribution "pagan" is not absurd, for Ammonius himself admits to having been a pagan in the past. Subsequently, however, in the face of an objection from Jung, who lets his entire spiritual conviction float forth, he accuses him of being a "pagan" and "Satan"! The same devil, now transformed, whom Jung encounters again later, will accuse him of being a "*damned heathen scoundrel ...*". And also cast him off as a "*...heathen pickpocket*". This negative - albeit ironic - connotation of paganism is reversed, especially in chapter xx of the *Liber Secundus*, although the value of paganism appears more in relation to the inadequacy of a Christianity that seeks to continue the imitation of Christ.

There Jung says to Philemon, for example, that he is not a Christian because "*...you feed on yourself and force people to do the same*". (171) Here we see that paganism seems to be linked above all to work on oneself, not so much supporting the work of Providence, but mainly for the purpose of pastoral protection.

But even if Christians do not appreciate it, this does not seem to imply a haughty attitude, for further on it says: "*...Christians do not love your pagan humanity*". (172) Certainly Philemon is a pagan character according to the initial description, but on one occasion Jung says to him, "*O Philemon, no, you are not a Christian.... You are neither a Christian nor a pagan...*" Indeed, Philemon will deliver a peculiar message with Gnostic roots to the Christian dead who come from Jerusalem and have become estranged and lost from their Christianity (173). These dead have rejected their Christianity and, without knowing it, must accept the ancient teaching they have rejected. Philemon seems to unite all the non-Christian, if you will "pagan" teachings, which however lead to a new kind of 'acceptance of Christianity'. Finally, even after the closest scrutiny, when Christ appears in his garden (*Gethsemane*), which is that of Philemon and Baucis or of "Simon Magus and Helena", indicates this.

Finally, when Christ appears in his garden, it is obvious that it is that of Philemon and Baucis or of "Simon Magus and Helena".

de.wikipedia (translated by deepl): "In the Metamorphoses[1], Ovid describes the visit of the father of the gods Jupiter (Zeus) and his son Mercury (Hermes) to a town in Phrygia. The inhabitants, however, do not allow the two wanderers to enter.

*Only **Philemon and his wife Baucis**, an old married couple living in a poor hut on the outskirts of the town, show hospitality, take them in and treat them to everything they have. They recognise their guests as gods by the fact that the wine jug miraculously fills up again and again by itself, and now they want to sacrifice their only goose to them. The celestials, however, refuse and ask them to follow them in order to escape the punishment for the inhospitable city. From the heights, Philemon and Baucis are shocked to see that the city has sunk into a swamp. Only their little house remains, now transformed into a temple of gold and marble. Asked by Zeus to state their wishes, they ask to be allowed to guard the temple as priests for the rest of their lives and to die at the same hour, so that neither of them will have to look at the other's grave. And so it happens. They serve in the temple until one day, bent with age, they are transformed into an oak and a lime tree respectively, talking to each other on the temple steps."*

*de.wikipedia (translated by deepl): "**Simon Magus** (also Simon the Magian, Simon of Samaria or Simon of Gitta; † 65 in Rome) is considered the first heretic of the Church. What little is known about him comes from Christian sources, mostly polemics against Gnostics. ...The figure of Simon appears in the Acts of the Apostles, in the Church Fathers (Irenaeus, Justin Martyr, Hippolytus of Rome) as well as in the apocryphal Acts of Peter and the Pseudo-Clementines. There, such very different images of him are sketched that it is questionable whether they all mean the same person or whether his name only forms the projection screen for the condemnation of dissenting theological directions. The literature of the large church is above all interested in demarcation, so that its portrayal is likely to be registering and polemical.*

*... While the Acts of the Apostles only knows of the magician Simon, but of no doctrinal system, according to Irenaeus of Lyons the "falsely so-called" Gnosis began with Simon. In Against the Heretics (Book I from the Pseudo-Clementines) he wrote that Simon had claimed to be a Messiah (Christ) and had come to redeem the (female) "First Thought" Ennoia from matter. This "first thought" had descended to lower regions and created angels and powers. They had rebelled against **Ennoia-Helena** out of envy and created the world for her as a prison in which she had to lie imprisoned in a female body. She remained imprisoned in the world for several reincarnations, taking on the form of **Helen of Troy**, among others, until she was redeemed as a prostitute in the Phoenician city of Tyre by God, who had descended in the form of Simon Magus. This world created by the angels was doomed to destruction. Only those who believed in Simon and Helena could return with them to the higher regions. ...The apocryphal Acts of Peter, probably written in Asia Minor at the end of the second century, describe a legend about the death of Simon Magus. Simon practises sorcery in the Forum before the Roman Emperor Claudius. To prove his divinity, Simon lifts himself into the air. The apostle Peter prays that God should stop what is happening..." etc. (german) de.wikipedia ending.*

Continue Bernardo Nante's book on Jung

MAGIC p. 138 in pdf original

When we dealt with the prophetic character of the *Red Book*, we had the opportunity to mention magic, the "darkness of magic", as one of the "three prophecies". We have also mentioned in this section the contrast between magic and science in the context of Jung's encounter with Izdubar (Epic of Gilgamesh from Babylon), and suggested a synthesis of magic and science in a higher knowledge. We will try to integrate the main references to magic and show how the nature of magic in our text helps to understand certain aspects of its symbolic dynamics.

'Magic' is a phenomenon that has been the subject of countless studies in anthropology, religious studies, psychology, etc. Suffice it to say that at this time Jung had studied the work of Tylor, Hubert and Mauss (especially through his concept of mana / note: source) and Frazer, among others. But Jung was also interested in the sources of late antique magic,

especially the work of Albrecht Dieterich and its interweaving with the mysteriosophical traditions.

Magic works with the *dynamis* (*note: power?*), indeed it is the power of the *dynamis* itself.

This is clearly illustrated by the figure and story of Simon Magus in Acts 8:9-25. Who was rebuked when he wanted to join the apostles and asked them to sell him their magic. For his followers called him *hc dynamis megale*, "the great power" or rather "the great might." (174)

As we have already said, for Jung magic is the very manifestation of the psychic force that is by definition creative, or, if you like, the recognition of that force. Perhaps this is why we read in the *Liber Secundus* that "magic is innate". (175) It is not idle to recall at this point that Jung himself pointed out in a theoretical text (176) that magic is effective when it is wielded without aim or expectation. But although this power is concentrated through various procedures (*note: rituals*) that create a "magical heat", its inner nature is indeterminate and indeterminable. Since it is, like the psyche itself, a pure imagination, one can (only) proceed to allow (*possibly*) a certain quantum of inner power to be released. (*Note: translated somewhat more freely*)

As we have already said, magic, understood in this way, is a knowledge that brings about the release of powerful, creative forces of the psyche. Whose obscurity is related to the fact that they are an unconscious, impenetrable power. Following a law that they create or manifest (*in themselves*).

Magic in its concretist interpretation is represented in the *Red Book* by the figure of Izdubar, who seeks the birth of the sun in a concretist way, and from this point of view, science is more powerful than magic, and therefore the knowledge of a "scientific truth" poisons him. The world loses its charm when it turns out to be inanimate. This makes Izdubar sick, because he discovers, to put it metaphorically, that the gods are dead. But Jung finds a solution: to bring him to the West, to bring him closer to science without his death, he proposes a name change. In archaic thinking, as we know, a change of name means a change of identity. So Izdubar accepts this suggestion and immediately becomes small, light and handy. It is obvious that this name change implies the acceptance of psychic reality; Izdubar and his magical world are unreal from a concrete point of view, from "physical reality", but they are psychically real.

The archaic magic is lost, but restored on a higher level. But that is not all. To enable Izdubar's rebirth, Jung resorts to incubation, a practice characteristic of any form of asceticism. Jung referred to incubation repeatedly; in *Symbols of Transformation* and *Psychological Types*, for example, it appears under the name *tapasya*, a Sanskrit term for the ascetic zeal that arises from psychic concentration. The Sanskrit term for asceticism, *tapasya*, conveys the idea of self-development and, according to Deussen, could be translated as "self-feeding". Indeed, the incantations concentrate psychic heat (*energy*), which enables incubation. In a sense, this magical process causes the archaic god to die and be reborn. The reading of the incantations, of course, deserves special consideration, which we will deal with in "Part Two". As a foretaste, however, it should be noted that the incantations begin with a Christian discourse and the illustrations themselves (177) allude to folkloric motifs used in Europe in a Christian context. Furthermore, the concentration leads to chthonic content until it ends with the figure of a kind of dragon.

But this movement to the "left" is compensated by the spiritual intention of the rebirth of the god and integrated into a "tree" that reproduces the twelve incantations in an arrangement that emphasises a movement to the right, i.e. - symbolically speaking - "towards consciousness".

PICTURE: Horus, god of Egyptian mythology

There are at least two places where instructions on magic are given. In chapter xx, entitled "The Gift of Magic", we read that magic requires the sacrifice of consolation, which seems to imply that it is a matter of surrendering to the darkness of the psyche without the support of another, without the restraint of the "warm blood" of men.

Magic, then, makes it possible to combine heaven and hell.

It is significant that between the end of the chapter "The Gift of Magic" and the beginning of the chapter "The Way of the Cross" Jung wrote in the margin: "*Black magic to white magic*". The magic wand or black snake... (*Note: Aaron wand of Moses, hermetic Aesculab wand; cf. holistic symbol of 'Tetragrammaton's Eliphas Levi's, de/fr/en.wikipedia; Eliphas Levi 1810-1875 is re/discoverer of modern esotericism, among others Tree of Life of Kabbalah = Tarot!*), ...which he receives, by the way, winds itself around the body of the crucified and comes out of his mouth white. It seems that this transformation of the lower psychic energy into a higher one was prepared in advance, in this surrender to a darkness that does not comfort and from which one has nothing to expect.

But this transformation also takes place within the framework of the sacrifice, the crucifixion, which is a surrender to the spirit and the possibility of incarnation. And this is already the religion, the third prophecy.

The figure of Philemon, who introduces Jung to "magic" in a paradoxical dialogue in chapter XXI, seems to have a different hierarchy. Philemon first appears as a retired magician who devotes himself to a small life. We learn, however, that he is not just any magician; the allusion to the Hermetic books indicates this.

Philemon's teaching sums up some of the ideas suggested. Jung wants to learn magic, and Jung tells him that this is not possible, because magic is the negative of what can be known (178), and in reality there is nothing to understand. Magic is born anew with every human being, (179) it is innate, it presupposes a way of life and has no rules (180).

From this point of view it is understandable why magic occurs throughout the *Red Book*. It is not only given to the soul and taught to Philemon to show him that it is unteachable; magic, as "higher magic", is the mediator between science and religion; it is, as it were, the prophecy of the dark that leads to religion. Magic is the sap that binds and weaves together the disparate.

P. 142 in the pdf original:

IMAGE

Orpheus Bakkikos crucified; cylindrical seal, Berlin Museum, ca. 300 AD.
Berlin, ca. 300 AD.

Pg. 143 in pdf original:

ARCHAIC RELIGIONS, MYTHOLOGIES AND MYSTERIES.

Numerous ideas and symbols from ancient and archaic traditions appear in the Red Book. *Etc. Translated by me for the time being, Martin Lindemann, 24.02.2023; engl.: 27 of march 2023*

Originales en español catalán:

Introducción *S. 23 en pdf-originale*

Cap. 'Undidad Y Diversidad Del Opus Jungiano' *S. 50*

...translated by me without deeple translator (direct from e-Book with the help of dict.leo, therefore no span. Template file)

Primera Parte 1 – En Busca de las Claves - *S. 84 en pdf-originale*
per google lens del libro electrónico

Cap. 5.: Las Tradiciones Religiosas En El Liber Novus: El Peculiar 'Sincretismo' De La Psique *original-pdf pagina 124*

Original-pdf pagina 126 arriba terciero: ...Se trata, sin duda, del punto de vista de la cosmovisión del hombre occidental contemporáneo en buena medida indiferente frente a la religión y, por ende, desacralizado, pero deudor de un trasfondo cristiano, en gran parte inconsciente.

S. 300 Ya hemos señalado que el Liber Novus insiste en que no se trata de imitar a Cristo, de ser cristiano, sino de "ser Cristo". Pero el texto indica, más de una vez, que, para ello, es menester recuperar o retomar ese cristianismo ingenuo. Jung reitera en su obra teórica la siguiente idea:

"Con eso no quiere decirse, ni mucho menos, que el cristianismo esté acabado. Yo estoy por el contrario convencido, a la vista de las actuales circunstancias del mundo, de que no es el cristianismo lo que está anticuado, sino la concepción e interpretación que se le ha dado ahora". (138)

En realidad, el hombre vive una doble (o múltiple) negación pues, por una parte, niega su cristianismo constitutivo y, por la otra, niega la presencia, viva en la psique, de numerosas tradiciones no cristianas. Esta doble negación nos instala en el nihilismo propio de la muerte de Dios caracterizado, entre otras cosas, por

S. 302 el advenimiento de la ciencia moderna y de la técnica. En Jung, esto se encarna en la doble condición de quien, en tanto hijo de pastor protestante, creció en el seno de un severo cristianismo y, a la vez, se formó en la ciencia moderna. Para ayudar a la lectura del texto, y como una clave interpretativa adicional, puede verse que este sincretismo sui oéneris se construye a partir de, al menos, una doble polaridad que podríamos denominar, respectivamente, 'cristianismo-paganismo' y 'religión-ciencia'. Téngase cuenta que no hablamos de 'cristianismo', 'paganismo', 'ciencia' in abstracto, sino del hombre cristiano, pagano, religioso, etc. Por otra parte, la enunciación de tales polaridades no refleja todos los matices propios del proceso de integración que incluye otros aspectos de lo tual y de la cultura. Así, el eje 'cristianismo-paganismo' se superpone o se desdobra en un eje (cristianismo ortodoxo-cristianismo gnóstico), pues el cristianismo gnóstico, en buena medida, asume algunas de las instancias de lo 'pagano'. Por la otra, pareciera que en algún sentido la ciencia se opone a la religión, pero, en otro sentido, conviven más fácilmente cuando ciencia y religión se circunscriben a sus propias esferas.

S. 303 Sin embargo, la gnosis presenta un nuevo desafío, pues constituye un conocimiento que pretende exceder al de la ciencia y que cumple con el ideal de una salvación sapiente. El eje 'religión-ciencia' incluye, asimismo, el de 'magia-religión'; por una parte porque, en sentido amplio, 'magia' es una forma de lo religioso y es allí, en la magia, donde más claramente se plantea la oposición a la ciencia. Pero por la otra, la religión, en su modalidad devocional cristiana, inclinada a lo celeste, se opone a las 'cartas negras' que trabajan con la materia oscura.

Debe tenerse en cuenta que para el Liber Novus, en la actualidad, ni el hombre de ciencia, ni el pastor dan respuesta al hombre contemporáneo, y ambos son incapaces de cuidar del alma humana, de una verdadera cura animarum.

■ EL HOMBRE DE CIENCIA FRENTE A LO NO RACIONAL

Jung señaló, en su obra teórica, que la ciencia y el llamado (hombre civilizado) nunca pensaron que el progreso del conocimiento científico sería un "peligro

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S. 304: del alma" que necesita de un poderoso rito compensatorio. (139) En el Liber Novus leemos que el espíritu de la profundidad le quita a Jung la fe en la ciencia, (140) a la cual se había entregado, sea por infatuación, o bien, movido por un servicio a la humanidad. (141) La ciencia nos ha quitado la capacidad de la fe (142) y, como le señala Jung en otro pasaje al bibliotecario racionalista: "...tengo fe en la ciencia, pero nos deja vacíos". (143) Asimismo, la práctica psiquiátrica, tal como aparece en el Liber Novus, desmerece la experiencia religiosa hasta asimilarla a una psicosis. Por otra parte, la ciencia como tal, es caracterizada como 'mero lenguaje' y como pueril, (144) si bien no por ello debe ser abandonada. Una vez más, el desafío es, por así decirlo, 'dialéctico', pues se niega la ciencia para luego ser reasumida en una nueva síntesis.

En su encuentro con Izdubar, la ciencia aparece como un veneno, pues Izdubar, que busca el lugar donde muere el sol, se enferma cuando Jung —inconsciente de las consecuencias de sus palabras— le da una explicación científica heliocéntrica. Pero, a partir de este

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choque entre ciencia y magia o, si se quiere, entre una Intelectualidad científica y una mágica, surge —o al menos ello se sugiere— un nuevo saber que, de alguna manera, es una 'ciencia mayor'. De este encuentro surge un saber Mayor que integra Ciencia y magia y que se constituye como una suerte de gnosis, cuya naturaleza explicamos más abajo, pero que, en definitiva, se funda en el reconocimiento de la 'realidad psíquica' y del símbolo. (145) Por lo pronto, en algún sentido, ese saber superior es el que posibilitará el renacer de Izdubar, mientras que, según la ciencia, no hay remedio para la muerte. El alma le dice al 'yo' de Jung que no se trata entonces de abjurar de la ciencia, sino solo de reconocerla como un lenguaje. Pero, en definitiva, el Liber Novus propone el nacimiento de una nueva 'ciencia', una 'ciencia del alma' o mejor una sabiduría, en el doble sentido de una ciencia surgida del alma y que reconoce al alma. (146)

EL CRISTIANISMO (147)

En un comentario del propio Jung a un pasaje del Liber Novus, (148) leemos que si nosotros

rechazamos la visión dogmática, nuestra liberación será intelectual, en definitiva, aparente, porque los sentimientos seguirán en el viejo camino. En este sentido, lo nuevo parece enemigo de lo viejo, sin embargo. Sin una aplicación seria de los valores cristianos será imposible lograr una nueva integración de lo inconsciente. (149) En un texto teórico de Jung, leemos:

"Un gran número de personas se han visto despojadas de mucho de lo que enseñaba el simbolismo cristiano, sin llegar siquiera a hacerse cargo de lo que estaban perdiendo. La cultura no consiste únicamente en progresar, sin más, hacia delante, destruyendo lo antiguo sin comprenderlo, sino en desarrollarlo y perfeccionar los bienes conquistados". (150).

Hemos señalado que en el camino de lo venidero, la 'imagen del Dios venidero', no supone ser cristiano, 'Caminar a Cristo', sino 'ser' Cristo. Asimismo, hemos dicho que ello implica una integración del 'contrasentido', es decir, un completamiento de aquello que el yo no admite, de la 'sombra'. Pero es claro que esto no parece posible si no se retoma algo de ese mismo cristia-

nismo ingenuo sepultado por el racionalismo y el cientificismo. Tampoco una oposición al cristianismo al modo de Nietzsche parece ser una respuesta adecuada de acuerdo con la 'vía media' a la que aludimos más arriba. Primero es necesario reconocerse cristiano, en el sentido habitual del término, para poder ir más allá de ello. Esto permite comprender por qué Jung aparece en muchas ocasiones como 'cristiano', asumiendo transitoriamente un cristianismo más cercano al eclesial, debido a lo cual defiende el cristianismo como una condición occidental cuando discute con el Diablo ('El Rojo', Liber Secundus, cap. I) y por ello, retoma el cristianismo desde sus orígenes, tal como puede verse en su encuentro con Amonio, un devoto anacoreta de los primeros siglos, al que toma, en un principio, como a su maestro (Liber Secundus, caps. IV y V). Allí se admite que otras religiones son la prefiguración del cristianismo —tal el caso del misterio de Horus— pero, por la otra, se advierte la imposibilidad de Amonio para reconocer al Dios venidero en los Evangelios que lee y relee. ¿Por qué

es esto? Amonio lo busca en los Evangelios y no en sí mismo; el 'Reino de los cielos está dentro', pero ese camino hacia

adentro es riesgoso y asustar aquello de lo que Amonio pretendió abstraerse en su vida de anacoreta. Se ha aislado en un libro que relee sin conectarse ni consigo, ni con el otro. De allí que luego aparezca junto a 'El Rojo' en un estado de decadencia.

El solitario abandonó el mundo, fue al desierto para encontrarse pero, en realidad, no anhelaba encontrarse a sí mismo, sino al sentido múltiple del libro santo. Por ello fue succionado por el desierto, por la 'tierra', y así permaneció ocultándose la realidad de que era igual a todos los hijos de la tierra. Ahora bien, ese sentido no se encuentra fuera sino dentro. Cuando Jung le dice, llanamente, que quizá falta el 'otro' en su búsqueda solitaria, Amonio lo ve como el Diablo y, así, lo desarma. (151) La propia oscuridad —que primero se evidencia en la falta de una indagación de su realidad concreta, de su propia psique— se le aparece a Amonio como un Diablo amenazante.

Pero donde quizá puede evidenciarse la necesidad de una cierta religiosidad ingenua, en alguna medida opuesta al escepticismo cientificista, es en el capítulo XIV —"La locura divina" (Liber Secundus). Allí, Jung pide, en una biblioteca, un ejemplar de la Imitación de

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Cristo de Tomás de Kempis (1380-1471) texto devocional, escrito en lenguaje sencillo — inspirado en las Escrituras y en textos de los Padres de la Iglesia, sobre todo de San Agustín y San Bernardo— que gozó de gran popularidad en el mundo cristiano. La Imitación de Cristo nace del movimiento piadoso de la devotio moderna, corriente espiritual cristiana nacida en los Países Bajos, en la segunda mitad del siglo XIV, que promovía el seguimiento del mensaje y de la vida de Cristo. Como tal, la devotio moderna, inspirada en los ideales del humanismo cristiano, es antiespeculativa y moralista. El bibliotecario parece no poder comprender que un intelectual de estos tiempos, como Jung, manifieste una inclinación genuinamente religiosa; pero éste insiste en que:

...hay instantes en la vida en los que la ciencia también nos deja vacíos y enfermos. En tales momentos un libro como el de Tomás significa muchísimo para mí, pues está escrito desde el alma". (152)

Por cierto, el bibliotecario objeta que la religión carece de sentido de realidad y que ello constituye un perjuicio.

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Como Jung mismo comenta, el hombre (occidental) cree haber destronado a Cristo, pero Él nos dominó; podemos dejar al cristianismo, pero él no nos dejó a nosotros. De algún modo, pareciera como si fuese necesaria una vuelta a una devocionalidad primaria, retomar una 'imitación de Cristo' como un paso, para luego ser Cristo ya que de hecho, imitar a Cristo es un imposible pues Él siempre está delante.

En el capítulo xv, el 'yo' se encuentra con la cocinera del bibliotecario que halla consuelo en este mismo libro, la Imitación de Cristo, que su madre le dio al morir y a la que no deja de sorprenderle que alguien de su condición, sin ser párroco, lea tal "librito". En la oposición bibliotecario-cocinera se juega una forma del eje ciencia y religión. Pero esto mismo se tensa mucho más, pues, en un sueño dentro de la visión; Jung es asimilado al fanatismo de anabaptista y es internado en un manicomio. El psiquiatra que lo atiende no duda en afirmar que la imitación de Cristo lleva, en la actualidad, al manicomio.

Como puede verse, el cientificismo y la devoción religiosa se oponen, ambos impiden el proceso. Pero sin duda, el Liber Novus sugiere que la religión, en ge-

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neral, y el cristianismo en particular, llevan en su seno un conocimiento, una gnosis. Recordemos que en Psicología y religión, Jung señala que la aventura espiritual de nuestro tiempo consiste en que la consciencia humana ha sido entregada a lo indeterminado e indeterminable, pero hay buenas razones para suponer que rigen las mismas leyes anímicas:

"...leyes que no ideó ningún hombre, pero de las que éste fue hecho partícipe por 'gnosis' en el simbolismo de un dogma, el cristiano, que puede mover a desasosiego a necios imprudentes, pero no así a los amantes del alma". (153)

CRISTIANISMO Y JUDAÍSMO

Es evidente que la presencia del judaísmo en el *Liber Novus* se da en relación con el cristianismo, ya sea positivamente, porque lo prefigura, ya negativamente, porque, luego de su advenimiento, no ha sido capaz de comprender su mensaje. Lejanamente, el eco paulino se deja sentir; el mensaje cristiano es escándalo para los judíos y locura para los paganos. (154)

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Esta ceguera frente al mensaje cristiano redundaba en el sentimiento de una carencia por parte de quienes no han podido asumir su mensaje, aunque más no sea para trascenderlo, tal como puede leerse en el diálogo controvertido que Jung sostiene con el Diablo (El Rojo) en el capítulo inicial del *Liber Secundus*. Por otra parte, aparecen, en sentido positivo y a modo de epígrafe, los textos de dos profetas mayores, en ambos libros del *Liber Novus*. En el *Liber Primus*, tres textos de Isaías, a los cuales nos hemos referido anteriormente y, en el *Liber Secundus*, dos textos de Jeremías (23, 16 y 23, 25-28) que advierten sobre los falsos profetas y sobre el peligro de dejarse llevar por las engañosas dicciones de los sueños, salvo que se trate de los sueños de un profeta. Es relevante señalar que, aquí, la profetología judía actúa como orientadora, pues, mientras que uno de los textos de Isaías señala que el redentor, en definitiva el 'símbolo', se presenta en lo inesperado; el texto de Jeremías intenta encauzarla exuberante fluencia de los símbolos oníricos. Observe el lector que si el primero, propio del *Liber Primus*, titulado "El camino de lo venidero", invita a abrir la mirada para ser capaz de avizorar lo nuevo, lo 'venidero', el segundo, propio del *Liber Secundus*, titulado "Las imágenes de lo errante", intenta en cambio, orientar con sabia autoridad en ese camino para evitar el extravío ante el fluir de tal abundancia de imágenes.

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Por cierto, no es casual que, por así decirlo, el primer personaje que actúa a modo de maestro en el *Liber Novus* sea Elías —al cual nos referiremos con más detalle oportunamente— uno de los profetas judíos más peculiares que pudo superar la magia vulgar en sus propios términos, que no fue vencido por la muerte y que reaparece en el cristianismo como el anuncio de Cristo y en esa comunidad ultraterrena en la transfiguración. Él es, en definitiva, una de las máscaras de Filemón y, por ende, es el nexo viviente entre lo judío y aquel saber cristiano-pagano que se va develando a lo largo del *Liber Novus*. De hecho, el propio Filemón cuenta entre sus libros el Sexto y séptimo libros de Moisés, una obra mágico-cabalística de discutible procedencia, pero que, simbólicamente, parece dar cuenta de una alta sabiduría judía de raigambre mística y teosófica. Por cierto, no falta tampoco una significativa referencia al pensamiento filosófico judío. De hecho, el anacoreta cristiano Amonio le enseña que:

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"...Filón solo le ha prestado la palabra a Juan para que junto a la palabra 'luz', además, él tuviera a disposición la palabra Logos para describir al hijo del

Amonio enseña, asimismo, que mientras en San Juan el significado del Logos se le otorga al hombre viviente, en Filón de Alejandría se atribuye la vida al Logos, al concepto muerto. Ahora bien, la influencia en San Juan del concepto de Logos de Filón es una cuestión controvertida. (156) Basta señalar que es un concepto mediador, pues el Logos no es el Padre sino su primera y mayor creación. (157)

Pareciera, en primera instancia, que Amonio está criticando la incapacidad del judaísmo para comprender la encarnación de la Palabra, de modo tal que Ella permanece en el plano de la abstracción como palabra muerta. Sin embargo, la concreción del Logos es presentada, menos en términos de encarnación que de luz, (158) lo cual le hace sospechar a Jung que Amonio es un gnóstico, sospecha que Amonio, sin embargo, rechaza.

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LOS PROFETAS DE ESTOS TIEMPOS

NIETZSCHE (ZARATHUSTRA) GOETHE (FAUSTO)

El bibliotecario escéptico, mencionado más arriba, le da a entender al 'yo' de Jung que hay sustitutos para la pérdida de la devoción religiosa: "*Nietzsche, por ejemplo, escribió más que un verdadero libro devocional, del Fausto ni hablar*". (159) El bibliotecario, naturalmente, se está refiriendo a *Así habló Zarathustra* y, de hecho, su discurso se centrará en Nietzsche. Jung le da a entender que, en definitiva, la propuesta de Nietzsche, que da a los hombres un sentimiento de superioridad, está en las antípodas del cristianismo ("*Nietzsche es demasiado el opuesto...*") pero, en realidad, él busca una posición mediadora, aunque aún parece no tener en claro de qué se trata. Puede ver se aquí, nuevamente, que la superación del cristianismo convencional implica asumir sus valores, entre ellos, la sumisión. Por otra parte es evidente que Nietzsche es el ejemplo de quien fue absorbido por el contrasentido. Desde el punto de vista junguiano y de acuerdo con el largo seminario dedicado al estudio de

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esa obra, dictado entre los años 1934 y 1939, que ocupa más de mil quinientas páginas, Zarathustra 'posee' a Nietzsche.

"Nietzsche estaba inflado debido a la regresión de la imagen del Dios en lo inconsciente, y eso lo fuerza a equilibrarse a sí mismo por medio de una proyección en la forma de Zarathustra. Pero Zarathustra es Nietzsche mismo, Por lo tanto, a través de todo el texto Nietzsche está en algún lugar entre Nietzsche el hombre y Zarathustra el mensajero de Dios: apenas pueden estar separados. Solo en algunos lugares es claro que muy probablemente está hablando Zarathustra y en otros lugares parece hacerlo más como Nietzsche". (160)

El propio lenguaje del Liber Novus, cargado de expresiones de Zarathustra parece sugerir que está respondiendo a esa muerte de Dios que, en Nietzsche es compensada como 'Zarathustra', pero Zarathustra posee al 'yo' de Nietzsche, y por ello fracasa el renacer del Dios. De cualquier modo, la profundidad del anuncio es el horizonte en donde pueden avizorarse los deste-

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llos de ese tiempo preñado de eternidad.

El caso de *Fausto* en el *Liber Novus* es diferente, porque si bien el texto es mencionado aquí junto a Nietzsche, las alusiones a Fausto son significativas, pero fugaces.

Es significativo, sin embargo que, en este caso, se mencione a Fausto, a una obra o a su protagonista y no a su autor. La obra teórica de Jung nos da, quizá, la clave:

"La obra en ciernes [el Fausto] es el destino del creador que determina su psicología. No es Goethe quien hace Fausto, sino que el componente anímico Fausto hace a Goethe". (161)

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Imagen de Rembrandt

"Fausto o El alquimista", Rembrandt, 1652.

Fausto representa a quien se atreve a adentrarse en los peligros de la búsqueda de la psique. En Recuerdos, leemos:

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"Atrévete a abrir las puertas ante las cuales todos prefieren pasar de largo) Fausto II es algo más que un ensayo literario. Es un eslabón en la Aurea Catena, que desde los inicios de la alquimia filosófica y del gnosticismo hasta el Zarathustra de Nietzsche —casi siempre impopular, ambiguo y peligroso—, representa un viaje de exploración hacia el otro polo del mundo". (162)

El Fausto de Goethe gravita en toda la obra de Jung. No obstante y pese a las innumerables referencias, no contamos con un estudio o un seminario omnicomprendido, como ocurre con el Zarathustra de Nietzsche, a excepción de un resumen de su conferencia, escrito por el propio Jung, titulado "*Fausto y la alquimia*". (163)

Por cierto, Jung manifiesta a lo largo de su obra teórica un gran interés por el *Fausto* —sin duda, en la versión de Goethe— que tiene el raro mérito, entre otras cosas, de haber tomado en serio la dimensión espiritual de la materia, lo femenino y el mal.

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Siendo pequeño, en ocasión de su obsesión por el problema del mal, al cual nadie parecía haber prestado atención (al menos en el teológico a su alcance), su madre (la personalidad 2, vinculada con la profundidad de lo inconsciente) le dice repentinamente y sin preámbulos: "Tienes que leer alguna vez el *Fausto de Goethe*".

Cuando lo lee, se encuentra con alguien que, finalmente, se tomaba en serio el Diablo, si bien lamenta el comportamiento tan infantil de *Fausto* y que Goethe se liberara de él con *un tour de force*. (164) Para Jung, Fausto significa más que el Evangelio de San Juan:

"*Fausto me hizo vibrar en lo más íntimo y me afectó de tal modo que personalmente no podía comprender nada más. Se trataba principalmente del problema del antagonismo entre el bien y el mal, entre el espíritu y la materia, la luz y la oscuridad, que me preocupaba intensamente. (...) El binomio Fausto-Mefistófeles se resumía para mí en un único hombre que era yo. (...) Posteriormente vinculé en mi obra conscientemente lo que Fausto dejó pasar por alto: el respeto a los derechos humanos, el aprecio de lo antiguo y la continuidad de la cultura y de la historia del espíritu*". (165)

Jung nunca pudo aceptar que luego del crimen de Filemón y Baucis (Fausto II, acto V), Fausto fuera redimido tan fácilmente. Por ello inscribe en la puerta de entrada de Bollingen: *Philemonis Sacrum-Fausti Poenitentia* (Ataúd de Filemón-Penitencia de *Fausto*).

Esa *hybris*, esa atroz desmesura, que se contrapone al amor cristiano, extrema los opuestos, sin establecer mediación alguna. No es casual que Filemón aparezca en el *Liber Novus*, inicialmente, como en la versión de Ovidio y como en el Fausto II, junto a su esposa Baucis, bondadosos huéspedes de los dioses. Por cierto, aunque Filemón sea reconocido hasta al final del *Liber Novus* bajo esa condición, su personalidad es serpentina y, por ende, más enigmática y numinosa.

En *Fausto*, es la contraposición entre el doble anhelo de este mundo y del otro, lo que lleva al protagonista al borde de la autodestrucción. (166) Fausto sigue un camino inverso al de los anacoretas cristianos; en vez de seguir el ideal ascético, sigue el mal (167) y comprende claramente, tanto la realidad del mal, como la necesidad que el bien tiene del mal.

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Pero seguir el curso de la libido es, en el caso de Goethe, su gran error. (168) Su doble misión de destructor y salvador se sugiere desde un comienzo y de algún modo el gran dilema de la Escila de la renunciación al mundo y de la Caribdis de su aceptación no parece resolverse, según señala Jung. En otras palabras, el valor de Fausto consiste en haber aceptado la totalidad de la vida y, con ello, el mal: "*Si no cometes errores, no obtendrás la comprensión*", (169) le dice Mefistófeles al Homunculus.

Pero Fausto, finalmente, cedió a la tentación del Diablo, es decir, terminó siguiendo, por así decirlo, el contrasentido.

Por otra parte, en Fausto tampoco parece solucionarse del todo el problema de la identificación con la obra. Así como Nietzsche se identifica con Zarathustra, Fausto se identifica con su obra. Nos referimos a esta cuestión en relación con el Fausto y la alquimia en el apartado 6, consignado más adelante.

Jung reconoce que los métodos y doctrinas filosóficas del Oriente hacen sombra a todos los intentos occiden-

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tales de dar respuesta a la curación del alma, a lograr su completitud:

"Salvo contadas excepciones, nuestros esfuerzos permanecieron anclados en el terreno de la magia (es decir, de los cultos místicos, entre los que habría que contar también el cristianismo) o del intelecto (la Filosofía, desde Pitágoras a Schopenhauer). Ha sido preciso esperar a esas dos tragedias espirituales que son el Fausto de Goethe y el Así habló Zarathustra de Nietzsche para asistir a la irrupción, de momento solo barruntada, de una experiencia de totalidad en nuestro hemisferio occidental". (170)

CRISTIANISMO Y PAGANISMO

A lo largo del *Liber Novus*, aunque de modo más explícito en el *Liber Secundus*, aparecen contraposiciones entre lo 'pagano' y lo 'cristiano'. El paganismo aparece teñido de una cierta sospecha, como si este se dejara traslucir bajo una capa Cristiana superficial. En el capítulo I, Jung concibe a 'El Rojo', el Diablo con el que se encuentra, como un pagano, aunque advierte que no

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parece ser genuino. Asimismo, Amonio, el anacoreta cristiano, en un primer momento considera a Jung un pagano, por no comprender que los Evangelios puedan ser releídos y siempre brinden nuevos significados. En este caso, la atribución de 'pagano' no es ultrajante, pues el mismo Amonio reconoce haberlo sido antes. Sin embargo, con posterioridad, ante una objeción de Jung que pone en vilo toda su supuesta entrega espiritual, lo acusa de 'pagano' y de ser 'Satanás! El mismo Diablo, ya transformado y con quien Jung se reencuentra posteriormente, lo acusará de "*maldito canalla pagano...*" y también se lo calificará de "*ladrón. . . pagano*". Esta connotación negativa —aunque irónica de lo pagano, se revierte, sobre todo, en el capítulo xx del *Liber Secundus*, aunque el valor de lo pagano aparece más en relación con la insuficiencia de un cristianismo que aspira a llevar adelante la imitación de Cristo. Allí, por ejemplo, Jung le dice a Filemón que no es cristiano pues “. . . *te alimentas de ti mismo y obligas a los hombres a hacer lo mismo*". (171) Puede verse aquí, que lo pagano aparece vinculado, sobre todo, al trabajo sobre sí, menos apoyado en una actividad providencial y, principalmente, en la protección pastoral.

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No obstante, aunque los cristianos no lo aprecien, esto no parece implicar una actitud soberbia pues, mas Adelante, se indica que “...*los cristianos no aman tu humanidad pagana*”. (172) Por cierto, según la descripción inicial de Filemón, se trata de un personaje pagano; sin embargo, en cierta ocasión Jung le dice: "*Oh Filemón no, tú no eres un cristiano... No eres ni cristiano ni pagano...*” De hecho, Filemón transmitirá a los muertos cristianos que vienen de Jerusalén, alejados de su cristianismo y extraviados, un mensaje peculiar de raigambre gnóstica. (173) Esos muertos repudiaron su cristianismo y, sin saberlo, deben asumir la enseñanza antigua que éste repudiaba. Filemón parece reunir toda la enseñanza no cristiana, si se quiere 'pagana' que, sin embargo, desemboca en una nueva forma de asumir el cristianismo. El final mismo de *Escrutinios*, cuando aparece Cristo en su jardín, que es el de Filemón y Baucis o de "Simón el Mago y Helena" así lo sugiere.

MAGIA

Cuando nos detuvimos en el carácter profético de *El li-*

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bro rojo, tuvimos la oportunidad de referirnos a la magia, a la 'oscuridad de la magia', como una de las "tres profecías". También mencionamos, en este mismo apartado, la oposición entre magia y ciencia en el contexto del encuentro de Jung con Izdubar (Gilgamesch-Epos aus Babylon) y sugerimos una **síntesis magia-ciencia** en un saber superior. Intentaremos integrar las principales referencias a la magia y demostrar cómo la naturaleza de la magia en nuestro texto, ayuda a comprender ciertos aspectos de su dinamismo simbólico.

La 'magia' es un fenómeno que ha merecido un sinnúmero de estudios de parte de la Antropología, las ciencias de la religión, la Psicología, etc. Basta señalar que Jung había estudiado a esa altura los trabajos de Tylor, de Hubert y Mauss (sobre todo a través de su concepto de *mana*) y de Frazer, entre otros. Pero, asimismo, Jung se interesó por la lectura de las fuentes de la magia de la antigüedad tardía, particularmente, a través de la obra de Albrecht Dieterich y su entrelazamiento con las tradiciones misteriosóficas.

La magia opera con la *dynamis*, de hecho, es la fuerza misma de la *dynamis*.

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Lo ilustra claramente la- figura e historia de Simón el Mago, consignada en Hechos 8, 9- 25, quien fue reprendido cuando quiso unirse a los apóstoles y les pidió que le vendiesen su magia, pues sus seguidores lo llamaban *hc dynamis megale*, "el gran poder" o mejor, "la gran potencia". (174)

Como ya adelantamos, para Jung la magia es la manifestación misma de la potencia psíquica que es, por definición creadora o, si se quiere, el reconocimiento de esa potencia. Es por eso, quizá, que leemos en el *Liber Secundus* que la "magia es innata". (175) No es ocioso recordar aquí que el propio Jung señaló en un texto teórico (176) que la magia es operativa cuando se maneja sin fines, sin expectativas. Pero, aunque esa potencia se concentre a través de diversos procedimientos que producen 'calor mágico', su naturaleza íntima, por ser pura actividad imaginativa como lo es la psique en sí misma, es indeterminada e indeterminable y se puede proceder dejando que cierto quantum de fuerza se libere.

Como ya hemos señalado, la magia, así entendida, es un saber que propicia la liberación de fuerzas poderosas y creadoras de la psique, cuya oscuridad se relaciona con el hecho de que constituyen una potencia inconsciente, impenetrable, siguen una ley que ellas mismas crean o manifiestan.

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La magia en su interpretación concretista, aparece representada en *El libro rojo* con la figura de **Izdubar**, Está buscando el nacimiento del sol de modo concretista y, desde este punto de vista, la ciencia es más poderosa que la magia y por ello, el enterarse de una 'verdad científica' lo envenena, De algún modo se trata del levantamiento de una proyección psíquica. El mundo pierde su encanto cuando se descubre que carece de animación. Ello enferma a Izdubar pues descubre, para decirlo metafóricamente, que los dioses han muerto. Pero Jung encuentra una solución: para llevarlo a Occidente, para poder acercarlo a la ciencia sin que muera, le propone un cambio de nombre. En el pensamiento arcaico, como es sabido, el cambio de nombre supone un cambio de identidad. Así, Izdubar acepta esta propuesta y de inmediato se torna pequeño, liviano, manejable. Es evidente que este cambio de nombre supone la aceptación de la realidad psíquica; Izdubar y su mundo mágico son irreales desde el punto de vista concreto, desde la 'realidad física', pero son reales psíquicamente.

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La magia arcaica se pierde, pero se recupera en un plano más alto. Pero hay más. Para posibilitar el renacimiento de Izdubar, Jung recurre a la incubación, una práctica que caracteriza a toda ascesis. Jung se refirió repetidas veces a la incubación; por lo pronto aparece, en Símbolos de transformación y en Tipos psicológicos, bajo la denominación de tapas, término sánscrito para referirse al ardor ascético que surge de una concentración psíquica. El término sánscrito para ascesis, *tapasya*, da la idea de autoempollamiento y, según Deussen, podría traducirse con lo 'autonutrición'. En efecto, los encantamientos concentran el calor psíquico y ello permite su eclosión, De alguna manera este procedimiento mágico hace que el Dios arcaico muera y sea nuevamente engendrado. Por cierto, la lectura de los encantamientos merece un estudio particular y de eso nos ocupamos en la "Segunda Parte". Obsérvese, sin embargo, a modo de anticipo, que los encantamientos comienzan con un

discurso cristiano y las mismas ilustraciones (177) aluden a motivos folklóricos utilizados en Europa en contexto cristiano. Más aún, la concentración va llevando hacia contenidos cónicos hasta terminar con la figura de una suerte de dragón. Pero ese movimien-

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to hacia la 'izquierda' está compensado por la intención espiritual de renacimiento del Dios e integrado a un 'árbol' que reproduce los doce encantamientos en una disposición que remarca un movimiento hacia la derecha, es decir —simbólicamente hablando— 'hacia lo consciente'.

BILD Horus...

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Horus, dios de la mitología egipcia,

Existen, por lo menos, dos ocasiones en donde aparecen instrucciones respecto de la magia. En el capítulo xx, titulado "El don de la magia", puede verse que ésta requiere del sacrificio del consuelo, Esto parece significar que se trata de entregarse a la oscuridad de la psique sin el apoyo de otro, sin la contención de la 'sangre caliente' de los humanos. La magia permite así ligar Cielo e Infierno.

Es significativo que Jung haya escrito en el margen: "*magia negra a magia blanca*" entre el final del capítulo "El don de la magia" y el principio del capítulo "El camino de la cruz". Por cierto, la vara mágica o serpiente negra que recibe se enrosca en el cuerpo del crucificado y sale, blanca, de su boca. Pareciera que esta transmutación de la energía psíquica inferior en superior ha sido preparada previamente, en esa entrega a una oscuridad que no consuela y de la que no hay nada que esperar.

Pero, asimismo, esta mutación se da en el contexto del sacrificio, de la crucifixión, que es entrega al espíritu y posibilidad de encarnación. Y esto es, ya, la religión, la tercera profecía.

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Otra jerarquía parece tener la figura de Filemón quien, en el capítulo XXI, introduce a Jung a la 'magia' en un diálogo paradójico. Filemón aparece, inicialmente, como un mago retirado, abocado a una vida pequeña. Sin embargo, nos enteramos de que no se trata de un mago cualquiera; la alusión a los libros herméticos así lo indica.

La enseñanza de Filemón resume algunas de las ideas propuestas. Jung quiere aprender magia y éste le , da a entender que eso no es posible, pues la magia es lo negativo de lo que se puede conocer (178) y, de hecho, nada hay que entender. La magia renace con cada hombre, (179) es innata, supone un modo de vida y carece de reglas. (180)

Desde este punto de vista, puede comprenderse por qué la magia aparece a lo largo de todo El libro rojo. No solamente se la entrega el alma y se la enseña Filemón, mostrándole que no es enseñable; **la magia, en tanto 'magia superior', es la mediadora entre ciencia y religión;** es, de algún modo, la profecía de lo oscuro que lleva a la religión. La magia es la savia que une y entreteje lo más dispar.

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Orfeo Bakkikos crucificado; sello cilíndrico, Museo de
Berlín, ca. 300 d. C.

RELIGIONES, MITOLOGÍAS Y MISTERIOS ARCAICOS

A lo largo de El libro rojo aparecen numerosas ideas y símbolos pertenecientes a tradiciones antiguas y arcaicas. (Fortsetzung im Buch oder später...)

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